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THE CLEVELAND MUSEUM OF ART PRESENTS FOUR
PRINTS AND DRAWINGS EXHIBITIONS

November 5, 1991 - January 12, 1992

The depth, breadth, and quality of The Cleveland Museum of Art's prints and drawings collection are demonstrated by the concurrent openings of four exhibitions on November 5, 1991. **Artists' Working Books** presents a fascinating glimpse into a part of an artist's creative process that the public customarily does not see—the quick impressions, spontaneous ideas, landscape sketches, figure studies, and assorted scribbles that begin the process which occasionally ends in works of art intended for presentation. Concentrating on how artists from the late 18th century to the present have used the live model as subject, **Directions in Drawing II: The Human Figure** examines a form of draftsmanship often used in preparation for more ambitious works. Striking, challenging, sometimes frightening **Symbolist Prints** from about 1850 to 1910 reveal how a diverse group of artists—some of those most influential to subsequent 20th-century experimenters—chose to rebel against or ignore the prevailing winds of academic art and Impressionism, preferring to draw on deep intangible feelings to create work unbound by conventional laws of physics or artistic decorum. The sometimes harrowing **Images of War** completes the quartet with a look at works by artists from the 16th century through the first World War, who either glorified, condemned, or objectively analysed the human facts of war. These exhibitions will be on view until January 12, 1992.

Artists' Working Books

Individual sheets and bound volumes of drawings, from the collections of The Cleveland Museum of Art and a private Cleveland area collector, illustrate the varied ways artists have used drawing books since the Middle Ages. The *model-book* served the medieval workshop as a storehouse of images used for training assistants and in finished works. As artists increasingly relied on the direct observation of nature, sketchbooks became more valuable as a means of recording what they saw—indeed, by the 18th century, many artists were traveling widely and sketching their impres-

Seventy-fifth
Anniversary

sions of urban and rural landscape for later incorporation into large studio works. Artists or dealers might also bind together a variety of work in an album for presentation to a patron or for sale.

The earliest work in the exhibition, attributed to Parri Spinelli (ca. 1387-1453), is a pen and brown ink interpretation of Giotto's famous *The Navicella*; a study of ships is on the reverse. An especially abundant group of drawings by Francesco Lorenzi (1723-1787) fills a sketchbook in the old master tradition—with fresh, immediate studies of nude and clothed models, draperies, and heads, done in various media. The wide travels of later artists are reflected in sketchbooks by the English artist Samuel Prout (1783-1853) and the German Franz Johann Heinrich Nadorp (1794-1876), showing, respectively, landscape and architecture from many parts of England, and from in and around Rome—one of Nadorp's highly-finished drawings includes the foreground figure of an artist, seated in the lower right corner, sketching a scene from a riverbank. Three important French sketchbooks have been lent by a generous Cleveland-area collector; also included and of special interest to area viewers is a book by Cleveland artist Henry Keller (1870-1949); the recent Museum acquisition contains pencil and watercolor sketches of trees, landscapes, animals and parrots. To show the variety within each album, the pages of all sketchbooks will be turned weekly during the exhibition.

Directions in Drawing II: The Human Figure

A companion to the 75th anniversary exhibition, **Directions in Drawing, 1750-1988**, which traced the development of modernist trends in Western draftsmanship and the Museum's interest in collecting such works, this exhibition explores artists' evolving treatment of the human form in drawings from around 1800 to the present. The approximately sixty European and American drawings include life studies of the nude, portraits, figures in landscapes, caricatures, and abstractions—a collection noteworthy for its breadth and diversity.

One of the earliest drawings in the exhibition, the French artist Paul Prud'hon's meticulously rendered black and white chalk study of a nude woman, made between 1800 and 1820, is in the neoclassical style, the proportions of the figure based on ideals embodied by ancient Greek and Roman sculpture. Also following classical models are American Kenyon Cox's eleven sketches of allegorical figures, designs for U.S. currency proposed during the administration of William How-

ard Taft. Pablo Picasso's watercolor of a female nude, whose solid body recalls the artist's first sculptures made just after the turn of the century, is a study for the central figure in the Museum's "rose period" oil painting *The Harem (Figures in Pink)*, of 1906. Other figure-drawing approaches are less representational: sketches by German expressionist August Macke and by sculptors Alexander Archipenko and Constantin Brancusi reduce the human form to stylized, almost abstract designs of line and wash.

Portraits are also stylistically diverse, from Jean Baptiste Isabey's highly finished drawing in black chalk and brown wash, highlighted with white gouache, of another French painter, Jean-Luc Barbier Walbonne; to Edgar Degas' much more naturalistic pencil and black crayon portrait of Mlle. Victoria Dubourg, a study for an oil portrait now in the Toledo Museum of Art; to Pavel Tchelitchew's 1950 "interior landscape" called *Head IV*, which consists solely of swirling curves of white and pink chalk on black paper and looks, a generation ahead of its time, surprisingly like a medical CAT-scan. The Museum's assistant curator of prints and drawings, Michael J. Miller, organized **Artists' Working Books and Directions in Drawing II: The Human Figure**.

Symbolist Prints

In **Symbolist Prints**, thirty-five graphic works from the mid-1800's through the early 1900's (most concentrated around 1890) show the highly personal and divergent styles of about a dozen European artists who portrayed the mindscape—their private worlds of dreams, emotions, and fantasies articulated through images from the visible world. They worked outside boundaries accepted by their contemporaries among academicians and Impressionists, and were inextricably linked with poetry, myth, and especially Symbolist literature.

Works from Max Klinger's *A Glove* series—including a scene of a man on roller skates scooping up a woman's dropped glove, and a sleeping man besieged by a nightmarishly huge glove and ghouls riding towards him on waves—nudge the viewer's concepts of sexuality, the feminine and beautiful, and love's destructive force. Rodolphe Bresdin evokes both solace and dread in a lithograph of the biblical *Good Samaritan* aiding a beaten traveler in a clearing surrounded by claw-like, monster-filled trees and bushes. A meditative, inward-turning mood is the subject of a litho-

graph by Odilon Redon, showing a human face with *Closed Eyes*, of which the Museum has a superb trial proof. Edvard Munch's unique hand-colored woodcut *Melancholia: On the Beach* embodies depression and sadness. Paul Gauguin, one of the Symbolist movement's major forces, is represented by zincographs ranging from simple, mask-faced Brittany peasants to dramatically surging seas.

Images of War

This exhibition brings together approximately thirty-five prints and drawings from the 16th century to World War I to show the ways artists of the past have reacted to and focused on the ever-present reality of war. Objective, journalistic records of weapons, troops, and battles include Albrecht Dürer's huge, two-piece (each 22.4 x 34.6 cm) illustration showing in intricate detail each man, wagon, weapon, and banner involved on both sides of *The Siege of a Fortress* (1527). The great etcher Jacques Callot, inspired by the devastation and social upheaval of the Thirty Years War, was the first artist to make straightforward scenes of everyday wartime life, especially that of an ordinary soldier, in his masterpiece series *The Miseries and Misfortunes of War* (1633), recording recruitment, pillage, punishments, rewards, and death. Victors and their rich spoils are the subjects of an allegorical scene of *Bellona Leading the Armies of the Emperor Against the Turks* (1600), gloriously and propagandistically portrayed by Jan Muller. Francisco Goya, responding to sufferings caused by the Peninsular War and the ensuing famine in Madrid, created shocking social criticism of war's brutal consequences; examples from his series *Disasters of War* (published posthumously in 1863) include the Museum's working proof for an execution scene, conveying in its composition a cycle of nameless, faceless killing. A recently acquired work by Vorticist artist C.R.W. Nevinson, *Returning to the Trenches* (1916), will be on view for the first time in this exhibition. Sabine Kretzschmar, curatorial assistant in the prints and drawings department, organized both **Symbolist Prints** and **Images of War**.

Admission to The Cleveland Museum of Art and to these exhibitions is free.